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FACULTY ARTISTS SERIES

PROGRAM IV

WALTER HALL

SATURDAY, MARCH 1, 1980

8PM

This concert will be broadcast by CBC at the following times:
MOSTLY MUSIC, CBC Stereo, 94.1 FM, 11.35 am - 1 pm, and CBC
Radio, 740 AM at 10.35 - 12 midnight on Friday, March 7, 1980.

PROGRAM

Sonata No. 1 in G major, BWV 1027

J. S. BACH

Adagio

Allegro ma non tanto

Andante

Allegro moderato

MARCEL ST-CYR, Viola da gamba

DOUGLAS BODLE, Harpsichord

There are three versions of this sonata. One is set for two flutes and continuo (BWV 1039), and a second is a three-movement version for organ or pedal harpsichord (BWV 1027a); the entire three-voice texture being played on one instrument. Finally, in the version to be heard today, this same texture is set for two instruments by placing one of the treble voices in the right hand of the keyboard part.

The first movement is an "Adagio" in a two part form, the second part being a variation of the first. The second movement is an accompanied two-voice fugue, in which the subject is first stated by the keyboard and then imitated by the viola da gamba. It is inverted, developed, and treated in all voices before a return to the opening material in the tonic key. The third movement, "Andante", consists of arpeggiated figures which are imitated and exchanged between the two instruments. The final movement is a three-voice fugue, whose rather long subject is once again initiated by the right hand of the keyboard. The head of the subject is subsequently treated in close imitation between the treble voices over a largely independent bass line.

Sonata in D, Op. 11, No. 2

PAUL HINDEMITH

Lebhaft

Ruhig und gemessen

Im Zeitmass und Charakter eines geschwinden Tanzes

Frisch und stets bewegt

DAVID ZAFER, Violin

WALTER DELAHUNT, Piano

Paul Hindemith (1895-1963) composed this sonata for violin and piano in 1918 during his earliest creative period. It is a

WE ARE PLEASED TO ANNOUNCE DATES FOR THE FACULTY ARTISTS
SERIES CONCERTS FOR THE 1980-81 SEASON.

SATURDAY, OCTOBER 4, 1980

SATURDAY, NOVEMBER 1, 1980

SATURDAY, JANUARY 17, 1981

SATURDAY, FEBRUARY 28, 1981

Works to be performed will include:

Kammersymphonie, Op. 9	Schönberg
Quintet for Piano and Winds, K. 452	Mozart
Sonatine for flute, harp and viola (arranged by Carlos Salzedo)	Ravel
La Bonne Chanson	Fauré
Trio in B flat major, Op. 99	Schubert
Sonata for Solo Violin	Bartok

For those wishing to subscribe early to avoid disappointment
we attach an order form.

BRAHMS - Liebeslieder Waltzes

No. 1

Speak, O maiden all too dear, whose glance has aroused in my calm heart these wild and passionate feelings.

No. 2

Against the rocks dash foaming waves; whoever has not yet learned sighing, will learn it through love.

No. 3

O women, how they delight and melt the heart; were it not for women, I should long since have become a monk.

No. 4

Like the lovely evening sunset, I would glow with endless delight, if someone but loved me.

No. 5

The green and tender vines creep low along the ground; the beautiful young maiden is in a melanchony mood.

No. 6

A pretty, little bird flew into a garden laden with fruit; if I were a pretty, little bird, I wouldn't delay, I'd do as he did.

No. 7

What happy days I knew once, when my love was all my life.

No. 8

When you gaze at me so gently, with such lovely eyes, all the troubles which once distraught me flee away.

No. 9

On the Danube shore, there stands a house; and out of it, a rosy maiden gazes.

No. 10

How gently the stream meanders through the meadows! O how beautiful, if love went forth to meet love in such a way!

No. 11

Nay, there is no putting up with people who know everything and interpret it with poison tongues.

No. 12

Locksmith, hearken! Make countless locks for the evil lips I shall seal with them once and for all!

No. 13

Bird will search the air far and wide for a branch to light on; so does one heart desire to join another heart in bliss.

No. 14

See how the waves shimmer where the moonlight falls; thou, who art my love, return my love.

No. 15

Nightingale, you sing so beautifully under the twinkling stars; love me, dear heart, kiss me in the darkness.

No. 16

A dark shaft is love, a dangerous well, into which, alas, I tumbled.

No. 17

Wander not, light of my life, far out of reach upon the meadow, where it is too damp and soft for your tender feet!

No. 18

The foilage trembles where a bird in flight has brushed against it.

Order Form

1980/81 Season

FACULTY ARTISTS SERIES

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mixture of German late romanticism and elements of Hindemith's mature style. Harmonically, the work wanders between tonality and atonality. In 1920, Hindemith himself wrote that this sonata is "neither in D major or D minor - just D." The first movement is in sonata form with a very jagged main theme. The second, in contrast, is a "romantic" slow movement in ternary form. The last is a lively movement which combines the elements of a scherzo and a finale. Hindemith often performed this work himself during his lifetime.

Suite for Solo Violoncello in G major, Op. 131C

MAX REGER

Präludium, Vivace

Adagio

Allegro

VLADIMIR ORLOFF, Violoncello

In spite of the fact that he lived only forty-three years, Max Reger (1863-1916) produced many compositions which cover a wide spectrum of genres. Among them, works for unaccompanied strings figure prominently. Reger, like J. S. Bach, seemed to be interested in this particular mode of composition. The Suite in G major is part of the complete opus 131 written between the years 1914 and 1916, and was one of Reger's last compositions for solo instruments. The first movement, Präludium, is marked "Vivace", and is in ternary form. The second is a slow movement - "Adagio" in C major. It, too, is in ternary form but the harmony is much more chromatic. The last movement, "Allegro", is a strict fugue in G major. The subject enters thirteen times, usually in its original form, but occasionally in inversion or in stretto. Reger was a late romantic, who was very interested in the forms and styles of the baroque and classic periods. As such, he was not associated with the avant-garde movements of the early twentieth century.

INTERMISSION

Liebeslieder Walzer, Op. 52

J. BRAHMS

ROSEMARIE LANDRY, soprano

JANET STUBBS, mezzo soprano

MARK DUBOIS, tenor

CHRISTOPHER CAMERON, bass

PATRICIA PARR, GRETA KRAUS, pianists

Johannes Brahms (1833-1897) composed these eighteen beautiful waltzes for four voices and piano four-hands in 1869 - the first year of his residence in Vienna. The text, dealing with the subject of love, its joys and sorrows, is by D.F. Daumer, a minor poet of the time. The imagery is taken from scenes of rural Austria. Accordingly, Brahms chose to set the poems as waltzes, - probably because the waltz had its origins in the Ländler, an Austrian peasant dance. The musical forms of the waltzes are simple and obvious; Brahms' most common choice is ternary form. Although written for four voice parts, Brahms occasionally varies the texture to include some duets and solos for certain poems. These waltzes were very popular during Brahms' lifetime. In fact, in 1870 he adapted eight of the waltzes for four voices and orchestra and in 1874 he composed a second set entitled Neue Liebeslieder Walzer, Op. 65.

Notes by James Prosser

Miss Stubbs, and Messrs. Delahunt, Dubois and Cameron are graduates of the Faculty of Music. They have graciously consented to appear on this Faculty Series.

Next Event: Opera Division production of DIALOGUES OF THE CARMELITES, MacMillan Theatre, March 7, 8, 14, 15, 1980, at 8 pm.